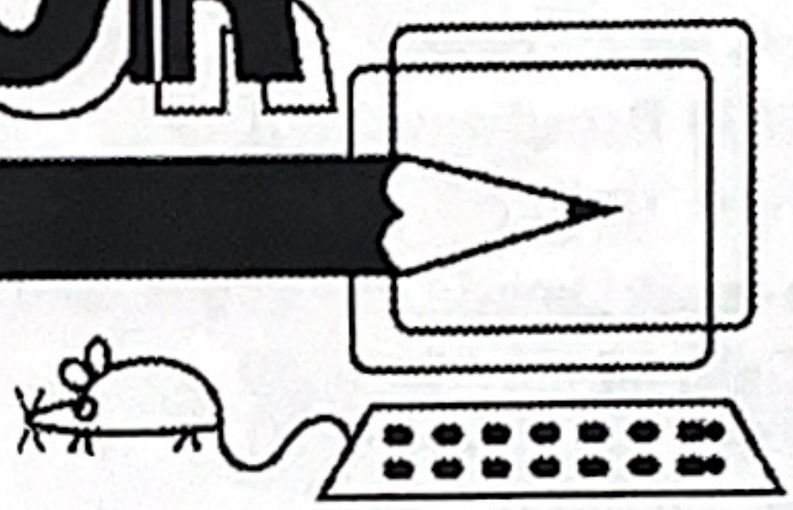
ASIFA EAST
The International Animated Film Society

ANYMATOR

December 2001 Issue



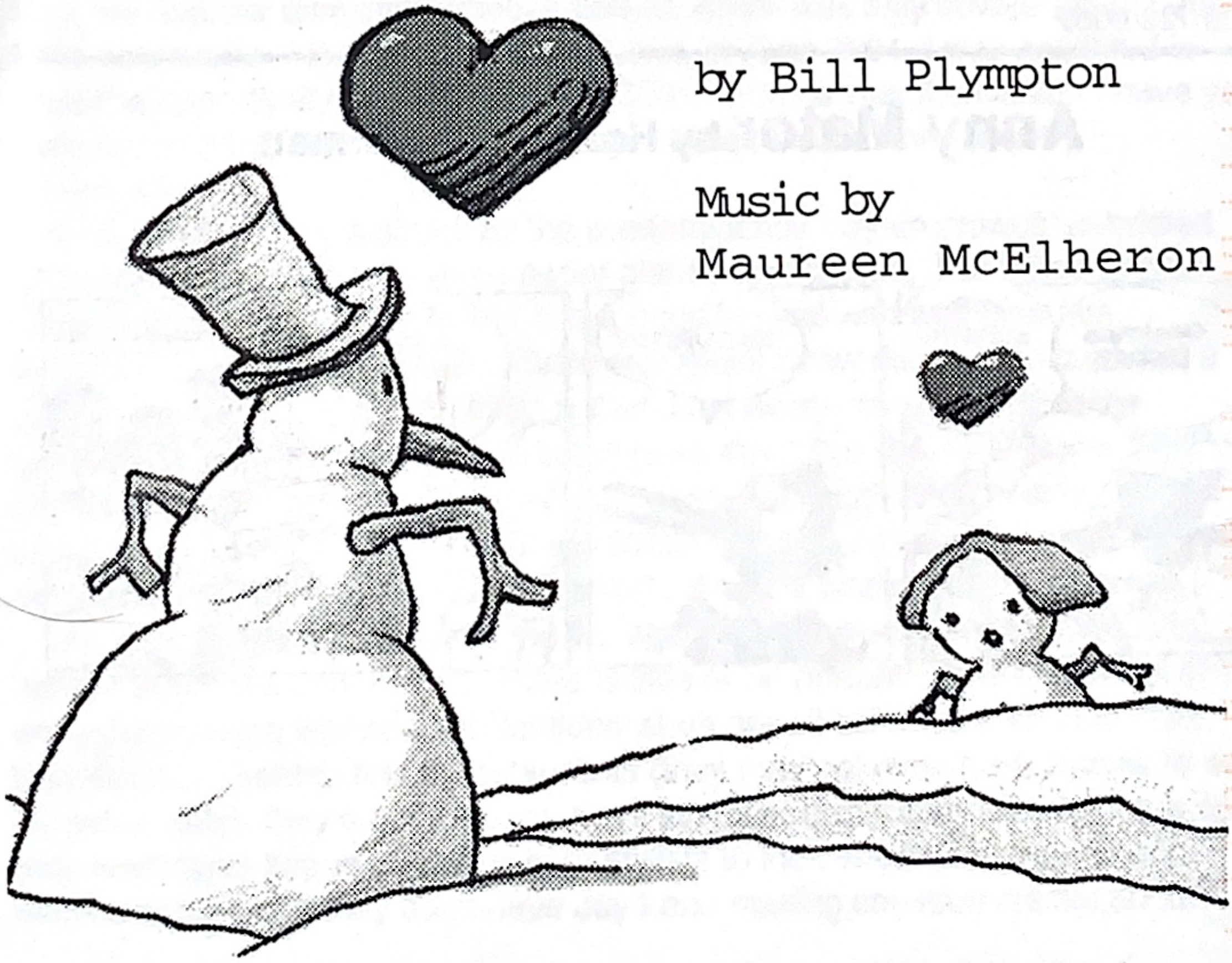
December Event:
Cartoon Network, SVA and ASIFA East present...

12 tiny Christmas tales

Tuesday, December 11, 2001, 7 pm
School of Visual Arts
209 E. 23rd Street
(bet. 2nd and 3rd Aves.)
3rd Floor Amphitheater

by Bill Plympton

Music by
Maureen McElheron



ASIFA East

The International Animated Film Society Northeast /New York Chapter

A Program of the New York Foundation For The Arts

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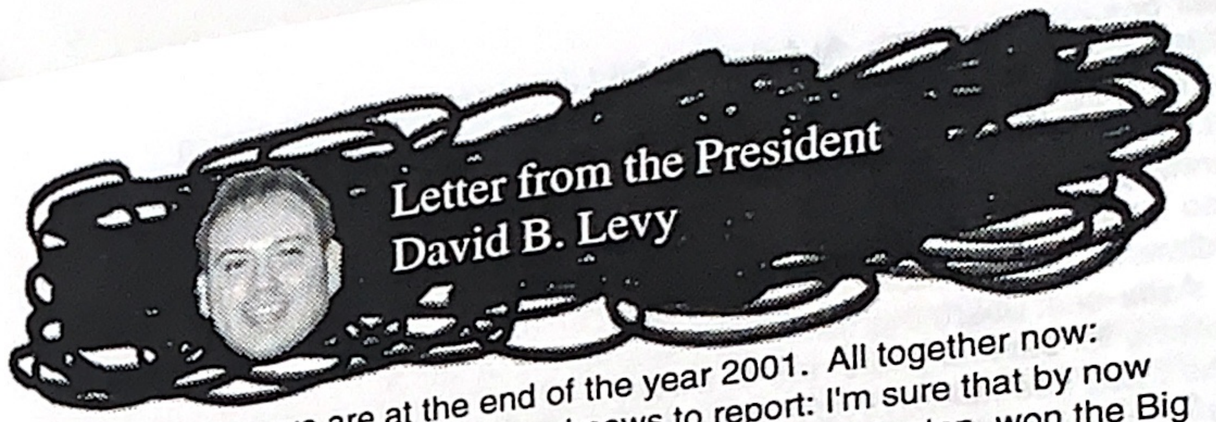


Well, here we are at the end of the year 2001. All together now: "Good Riddance!" Some actual good news to report: I'm sure that by now everyone's heard that Asifa-east Board member, Tom Warburton, won the Big Pick Weekend on Cartoon Network with his pilot, "The Kids Next Door"! Tom had the option to either have his pilot go to series or to take what was behind door number two, which unfortunately turned out to be a donkey. Better luck next time, Tom. Just kidding. Congrats from all of us! In other exciting Asifa Board news: Ila Abramson joins us as our brand new Membership Secretary! Ila is now the master of the house....keeper of the keys, (the Mayor asked me to slip this Broadway reference into this letter; he really does want everyone to go out and see a Broadway show). Contact Ila for all your membership needs at 212-654-3649.

Looking back at this troubling year, one of the nice parts for me where the animation festivals I was involved in or attended. They were not remarkable because of their great numbers (that's a subject for Bill Plympton or Fran Krause to write about) but because they were significant to me personally. In May, we had our annual Asifa-east festival, which was fully covered in our June 2001 newsletter. Not long after our festival, in June 2001, I was delighted to have the opportunity to attend Annecy 2001. France was the closest I have yet been to my hero, Count Chocula (whom I believe to be from near-by Translyvania).

At the festival, I was struck by the predominantly French crowds' unbridled enthusiasm for good animation, paper planes and rabbits. For those of you who have never been to Annecy, it is a huge festival with well over five thousand souls in attendance. There was much networking. I realized that a great thing about being from NYC is that most everyone you meet at the festival will be in the big Apple at some point down the line. One Norwegian CGI animator I met there, Joe Jurgens, passed through NYC in July. I gave him a quick tour of Nick and MTV animation. After that, some Blue's Clues companions and I took him out for dinner. It was a nice cultural exchange.

Another point made clear to me yet again was how accessible animation heroes are to out community. There is little or no pretentiousness in most of animation's living legends. Animations' stars are all behind the scenes. No, they don't get seated first at restaurants (they may not even have money to eat at restaurants), they don't (usually) have scads of groupies and/or hangers on, they don't have image consultants or stylists to look after their hygiene and fashion sense, and they don't have Jay Leno making constant cracks about

Cont. next page

their posterior sections. At Annecy, I had the pleasure of exchanging pleasantries with Peter Lord of Aardman Animation and British based animator Oscar Grillo. One day I had lunch with Cordell (The Cat Came Back) Barker and got to pick his brain about his new short "Strange Invaders", his new award winning short for the NFB of Canada. It was neat to see Cordell (a Canadian) also struggling with his French. [To be fair, he knew a great deal more than the rudimentary few hundred words I crammed into my head before my trip.]

Asifa-east board member Ray Kosarin was in attendance. Ray's been working for several years now in Sweden. Ray sends his regards to everyone. If he owes you money, you're on your own. Speaking of Asifa-east, we were well represented at Annecy 2001, with such names as Linda Simenksy, Don Duga (check out his Annecy sketch book on AWN), Yevette Kaplan, Machi Tantillo and Bill Plympton (honored with his own book signing table and for his award winning feature "Mutant Aliens"). Biljana Lubovic, Andrea Breitman, and Delphine Burrus were on hand to support Bill Plympton and make his book signing a little more interesting. All I can say is that body parts were involved. Delphine had the honor of introducing (in English and French) "Mutant Aliens" for one of the screenings. She done us proud.

I was in Annecy representing Blue's Clues in official competition in the TV and Sponsored Films category with my Supervising Director, David Palmer. Blue's Clues was dubbed in French for the occasion. It was a real kick to hear the French shouts of "le table" from the audience when the clue was on the table. Although we didn't win an award, I believe we were an audience favorite. One neat feature of festival attendance is that you see just how compatible your tastes are with your peers. Screenings that blew me away, disappointed others and vice versa. At Annecy, you see legends of the old guard in the crowd (like Gene Dietch) and you see the future in the form of student and first films.

Finally, In August and September, I had the pleasure of sitting on the NY Expo selection committee for their animation category. Sure, by this point, I'd seen a good deal of the year's films, but there was much new stuff left to see. Whether you get a chance to go to Annecy, or sit on a festival jury or selection committee, you should see as much animation as possible. What others are doing is important. The choices we make as filmmakers are informed by the choices being made or not made around us. "I'll see you at the Movies".

Reminder: The deadline for Asifa-east's Statement films is February 1, 2002. For "Statement", animators are invited to contribute a short (30 seconds to one minute) film presenting their own statement or thoughts on the recent events. [As the NY chapter, in a sense, it is our responsibility to reflect on film our feelings about what has happened.]

The main purpose of "Statement" is to express reaction to the terrorist attack and possibly to offer hope and inspiration to all people and especially to those who have suffered from the results.

Films should be sent or delivered to David Levy at Blue's Clues 1633 Broadway 4th floor NY, NY 10019. The films made for "Statement" would also be eligible for entry into our yearly festival (deadline sometime in early March). At this time, we are planning to give the Statement films their own special screening. Stay tuned for more information.

You Call This a Career !

by Michael Sporn

VIEW POINT AIEM

Not too long ago, on the internet animation chat site, Animation Nation.com, an obviously young person wrote that he was giving animation a second thought as a career. Given the obvious flux of jobs, the new economy, and perhaps even questions about his own abilities, the newcomer thought it might be best to get out before getting in.

After 32 years of working in animation, I can only comment that that's probably a good decision for that person. If you can't say without a doubt, that regardless of anything, "I have to pursue this career," then animation is the wrong career for you. Animators are like actors; there is no security, no permanence, no tomorrow. It's Show business, folks!

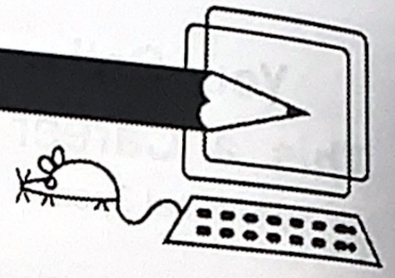
Disney's, the most permanent studio of all, not too long ago laid off several hundred workers and allowed their best, most prestigious animation directors to leave or retire. (The executives didn't mind losing the high paychecks they had to dole out.) Similarly, MTV closed their NY animation studio, while the sister network, NICKELODEON, isn't quickly rushing to make more episodes of "Little Bill" or even their one big hit, "Blue's Clues". They're consolidating and getting rid of animators. Lots of people are finding themselves out of work. The picture would seem bleak if we hadn't been there often before.

Recently, critics in the industry have been saying that 2D/cel animation is dead. SHREK and MONSTERS, INC. have put the final sword into the heart of flat animation. My theory is that it might have had something to do with the scripts. Perhaps, THE EMPEROR'S NEW GROOVE, OSMOSIS JONES, THE ROAD TO ELDORADO, and ATLANTIS weren't good movies. The values that SHREK and MONSTERS, INC. offered were missing from these four.

To me, the most interesting feature of the year is WAKING LIFE. It uses the computer in an interesting way to offer an adult conversation. It's a film made for thinking adults. It's not for children, nor is it for the malls of America. Animation is the method Richard Linklater used to get his point across. It wasn't designed to sell dolls. To an old timer, this film feels a bit like deja vu; haven't we seen this before in the '60's? Rotoscoped animation by independents were done often in shorts. Mary Beams' films come immediately to mind. But this is the first time it's being done in a feature film released by a mainstream distributor.

The audience, of course, isn't rushing to the theatre, but, still, the film is there. It suggests that perhaps a second will come. Perhaps next time it won't be rotoscoped but will be done by people who can draw and animate. Maybe that future WAKING LIFE will have an audience. This is what I hope.

Viewpoint by Richard Gorey, Jr.



Drawing on Fantasy: Animation and "Lord of the Rings"

Like the successful movie Harry Potter, the upcoming Lord of the Rings is a film that has a lot to live up to. It's possible the original Rings trilogy is even more highly regarded by readers than J.K. Rowlings fantasy stories. For over fifty years, the Lord of the Rings trilogy has been endlessly discussed and continually in print.

Can any movie live up to the advance expectations which surround The Lords of the Rings? It's debatable. But animation fans, of course, know there have already been three attempts to realize JRR Tolkien's beloved saga of Middle Earth.

Tolkien himself was said to be witheringly disdainful of any meaningful interpretations of his work, claiming his books were merely adventure stories, and should not be interpreted as allegory. It's doubtful any visual interpretation of his work would have pleased or satisfied Tolkien, who died in 1973. At the time of his death, the movies didn't quite possess the ingenuity -or the proper visual tools -to bring this elaborate fantasy world to life. It's true, there had been effective fantasy on the screen for years: The Wizard of Oz, for instance, is considered a resounding success. But that classic film was designed and executed to render Oz in a stylized incarnation that owed more to Broadway musicals and Vaudeville idioms of the time than to Baum's original source material.

The answer to the Tolkien dilemma was animation, which had always been more able to recreate fantasy in the movies.

The first animated adaptation of Tolkien's to reach the screen was the Rankin/Bass television film The Hobbit, produced in 1977. Arthur Rankin and Jules Bass had already been responsible for a series of animated holiday specials that were characterized by their taste and emotional simplicity. Their adaptation of The Hobbit was similar in tone and feel to their earlier works, but it was a departure for them in that its look was delicate, refined, and vaguely Oriental in its styling. No doubt this exotic look was largely due to the influence of background designer Minoru Nishida and the Japanese crew which produced the animation. Despite the relative simplicity of the animation, The Hobbit is a visually dense film, rich in color control and artistic information.

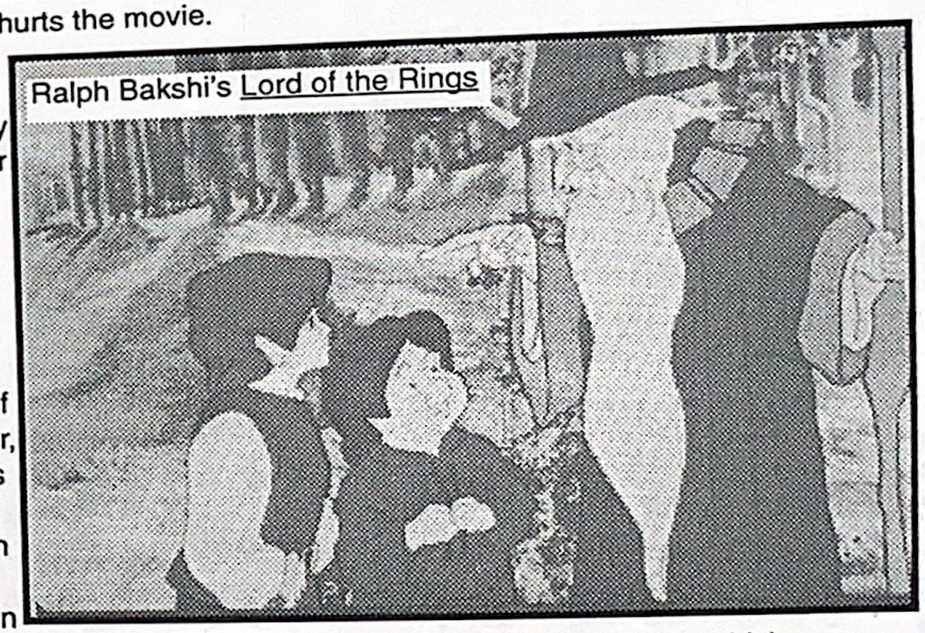
Another of the film's worthy assets is its fine voice casting. John Huston lends an authoritative presence as Gandalf, the wizard, in a perfect blending of actor and role. He is ably supported by Paul Frees, Otto Preminger, and Hans Conried, whose vigorous performances give the movie both a polish and a rich sense of atmosphere. Beyond these technical strengths, there's a sweetness to The Hobbit which is appropriate to its origins as a story for children. The film's brief running time keeps it from being a truly thorough recounting of the adventures of Bilbo Baggins, but the tone and spirit of the original work is there, and it's a film that - over the years- has pleased many of the book's fans.

In their efforts to remain faithful to the source material, however, the producers relied on a series of ballads and songs to move the action along, and it's this choice that I feel might have been better left unrealized. Tolkien was an authority on Beowulf and other epic poems of literature, and his Rings trilogy is peppered with dozens of ballads, poems and songs. I've always felt these somewhat of a chore while reading the books, but I realize any criticism of these works might be considered blasphemy to those who cherish them.

The Hobbit, which won the Peabody award in 1977, was a reverent and affectionate rendering of the world of Tolkien. When it was announced that renegade animator Ralph Bakshi would produce a theatrical adaptation of The Lord of the Rings, fans of the books were elated. I remember being quite excited myself at the time, and recall enjoying the film tremendously when I saw it in the theaters as a teenager.

Sadly, a recent viewing of the Bakshi film only served to remind me of the film's many shortcomings. Seeing Lord of the Rings in 1978 - when there was very little theatrical animation on screens- was a treat. Seeing it today, after the explosion of fantasy and animated features in recent years, one is aware of the gulf between the aspirations Bakshi had for the film, and the final result. Allowing for the fact that there is admittedly much strife and darkness in Tolkien's work, Lord of the Rings is a surprisingly ugly film. For all its scope and expense, Lord of the Rings rarely rises to the level of art achieved in the more modest Rankin/Bass adaptations, despite the obvious care and attention lavished on the film's sometimes overwhelming visuals.

The background stylings seem to waver between delicate watercolors and heavy acrylics, depending upon the mood of the scene. This may have been a conscious design choice, but it gives the film a schizophrenic look that can be distracting. The movie also shows signs of the pressure and impending deadlines the animators must have been under. Some scenes of large groups of characters appear to be live action film with a color wash over them, and they are jarring and off-putting. One wonders, with the slavish reliance on rotoscoped footage, why Bakshi didn't simply decide to produce a live action film instead. The awkward mixtures of animation styles and graphic approaches hurts the movie.


Ralph Bakshi's Lord of the Rings

Balancing these serious flaws in Lord of the Rings is a very real sense of wonder and danger that pervades the film, and a capturing of the darker side of Tolkien's fiction that comes as a refreshing change of pace from the kinder, gentler Rankin/Bass approach. Bakshi seems to have been fascinated with the terror and menace in the Rings Trilogy: his film is a bleak, adult, and nightmarish experience which communicates a genuine atmosphere of claustrophobia and horror. If Bakshi's film ultimately fails to reach the heights he's planned for it, it still manages to convey an epic feeling and a quality of true make believe. I doubt the Disney studios would have created a film with quite so many disturbing and chilling images.

Bakshi never delivered the sequel. It was up to Rankin/Bass to complete the ring saga with their second attempt, The Return of the King.

A
SSOCIATION
INTERNATIONALE DU
FILM D'
ANIMATION

The International Animated Film Society

International membership
$55/yr

Formed in 1960 by an international group of animators to coordinate and further their interests and increase worldwide visibility of the animated film. Professionals and fans from more than 50 countries sponsor animation festivals in Annecy, Ottowa and Hiroshima.

International members get:

- a one year subscription to ASIFA News, ASIFA International's official publication
- Opportunity to vote, in person or by proxy, on issues and candidates for the ASIFA Board of Directors, at meetings held at every ASIFA-sponsored animation festival
- Notification of international animation festivals and discounts on admission to international festivals
- All local membership benefits are included

Time to JOIN ASIFA

R.O. Blechman/Ed Smith

Yes, I would like to join **ASIFA.** Enclosed is my check, made payable to **ASIFA-East** for:

- ❑ **$55** International membership
- ❑ **$35** Local membership

Mail to:

ASIFA-East
c/o Michael Sporn Animation
632 Broadway, 4th Floor
New York, NY 10012

Name

Address

City, State, Zip

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❑ New ❑ Renewal

Memberships are dated from either January or June.

❑ January member

To be entered on the January list send payments between December 1st and January 15th.

❑ June member

To be entered on the June list send payments between May 1st and June 30th.

Note: As there are no July or August screenings, June membership privileges start in September.

Form design by Mark Segall

Howard Beckerman

The eastern U.S. chapter (New York City)

Local membership
$35/yr

ASIFA-East members get:

- free admission to monthly screenings
- the opportunity to enter and to judge the US's only annual animation festival, a showcase for the most interesting independent and commercial animation being produced today.
- The **Animator,** a monthly newsletter which spotlights members' accomplishments and general industry news, lists jobs, grants and residencies, and includes dates and deadlines for film and video festivals worldwide.
- Invitations to special screenings and animation-related events

Questions?

President
David B. Levy
212-654-6589

Membership Secretary
ila Abramson
212 6543649

VIEW POINT AIEM

by Trevor Woolley

It all starts with the script.

A story.

It sounds simple enough, but in practice this is where the world of commercial animation usually gets cut off at the knees. The current trend in development seems to be shifting away from traditionally structured story lines towards a style of writing that is more concerned with stringing together a series of gags around a lose theme (or as we are more likely to see these days, trying to fit a lose theme around a series of gags). It makes sense, in fact it's what's at the very roots of the medium, but what alarms me is that this mentality is beginning to seep more and more into the realms of our longer format, narrative based productions, leaving good story telling practices in the realms of commercial animation without a leg to stand on.

As Robert McKee states in his book, Story, the definition of a good story is simply one worth telling. Again, it sounds simple enough, but how many animated projects have you seen this year that were built around narratives that weren't? How many shows were nothing more than cliché characters jumping through hackneyed plot hoops in a producer's effort to second-guess the market rather than creating something innovative or worthwhile?

In order to improve our craft, it's no longer enough to simply generate a page of premise situations for a group of stock characters and call it story. Instead, we need to reexamine the principles of good writing so that we can fully exploit animation as the visual story telling device it has the potential to be.

1) First, It doesn't matter if you're writing an 10-minute "Rugrats" , or a half hour "Simpsons", good story should advance your characters. That means unveiling, or building upon a, trait, aspect, or emotion for that character, or teaching us something new about his or her behavior, thinking patterns, or their capacity for good or evil. Show strengths and weaknesses; show where they fit in the larger world around them and how they deal with this unique perspective. It all comes down to true depth of character. Laughs will come with your gags, kudos with your beautiful backgrounds and slick animation, but if your audience can't connect with your characters on some level, then you might as well forget it, because I guarantee your audience will.

Story is about archetypes, not stereotypes (last Robert McKee quote, I promise). The purpose of a stereotype is to convey the most information about a character with the simplest visual or verbal clue. Archetypes on the other hand, are designed not only to represent a group, but to take it one step further and convey a universal emotion, experience, or understanding as well.

For example, let's look at the classic "mad scientist" antagonist. This highly identifiable character is a wonderful villain, seasonal, adaptable, and genuinely spooky, but almost all of our representations of this character are stereotypes instead of archetypes. I can say, "mad scientist", and you as the reader automatically create the character for me in your imaginations to some degree; maybe add an evil laugh, a lab filled with electronic equipment, a general plot to take over the world, or even a hunchback assistant I said nothing about.Ê These stereotyped images are identifiable, but they lack content.

To create an archetype we need to add a universal human element as well. In this case, let's say our scientist was desperately trying to find a cure for disease X, but being around the necessary volatile chemicals all day has actually caused him to become infected with said disease instead. This in turn creates his motivations. OK, a little heavy handed, but as human beings we've all been nicked by irony and so we can identify with that more than having to accept him as a character used only to incite surface conflict with our protagonist.

One good way to build stereotypes into archetypes is to look for the points in the story where you can reveal deeper insight into a character's personality. For example, focus on your characters reactions rather than their actions, or to put it another way, ask "why" they react the way they do, instead of focusing on "what" they are reacting to.

2) Second, our stories suffer because we tend not to trust our audience with our characters or plots (either to contrive the meaning or get the joke). Nowhere is this a bigger mistake then in animation. Instead of beating your audience over the head with the nuances of a character, allow them to pick up on your character development through subtler disciplines like the way other characters respond to them, or even through something as simple as posture. Your audience will appreciate this more than you throwing in an obtrusive black and white statement designed to reinforce your character's role in the narrative.

The same goes for humor. If you feel you've reached a junction where a punch line needs to be reinforced or repeated in your script (for meaning or recognition), then reexamine how you're conveying your message. There's no correct combination of visual and verbal support, but if you feel the joke or gag needs to be spelled out, then the problem is with the material, not your audience.

The flip side of trusting your audience is knowing your audience. Again, story tends to suffer because we write to target our age groups rather then to entertain them. Knowing your audience doesn't necessarily mean writing clichés you think you're demographic will respond to (thanks to this sort of thinking we now have 6 current shows that feature battle systems, robots or collectible cards- take your pick, as standardized plot devices) but how your demographic processes the medium. For most of us that simply means avoiding complicated sub plots, writing in specific genres, and catering our humor to the mindset of a child somewhere between the ages of 5 and 15.

I'm not making any claims in the direction of expertise on this subject, in fact quite the opposite. I am a writer whose experience doesn't go far beyond diligent observing and rabid fandom. These two small points are things I've struggled with in my own work this past year, but have found the knowledge to be beneficial in building stronger foundations for my work. Unfortunately (and mostly due to the fact that bad writing is more easily swallowed when it's animated) gimmicks and stereotypes usually take precedent over solid story telling and character progression. By developing stronger skills in the story department we can further invest in our stories, a process that I believe will lead our audience to further invest in our projects.

FREE LIFE DRAWING CLASSES

For ASIFA-East members and students at

SVA 141 W. 21st St. Room 603 C From 7:00-10:00PM on

Thursday nights

Any questions?

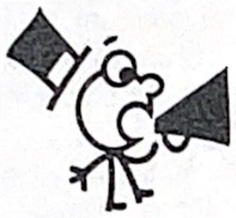
Contact Toni Tysen

(212) 722-0069

The Return of the King details the costly victory of Frodo and the destruction of the evil ring found by Bilbo in the first film. Like the earlier The Hobbit, The Return of the King is a handsome, delicate, and respectful adaptation. However, it's slightly more adult in tone, perhaps owing to the influence of the visceral, intense Bakshi adaptation which preceded it.

Return of the King is an emotionally more mature, and a dramatically darker film than The Hobbit, which I think is one of its strengths. The film also takes pains to convey the enormity of Frodo's struggles. This serious approach makes the film's outcome less certain, and increases the element of suspense that some felt was missing from the Rankin/Bass adaptation of The Hobbit, a few years before. It also gave a sense of much-needed closure to fans of the movies and the books, and wrapped up the trilogy in a satisfying way.

In anticipation of the new series of films, all three of these animated movies have been released on tape and DVD. If you haven't seen them in a while, they're quite accessible, and they offer a promising glimpse of what may be the most fulfilling adaptation of Tolkien yet.



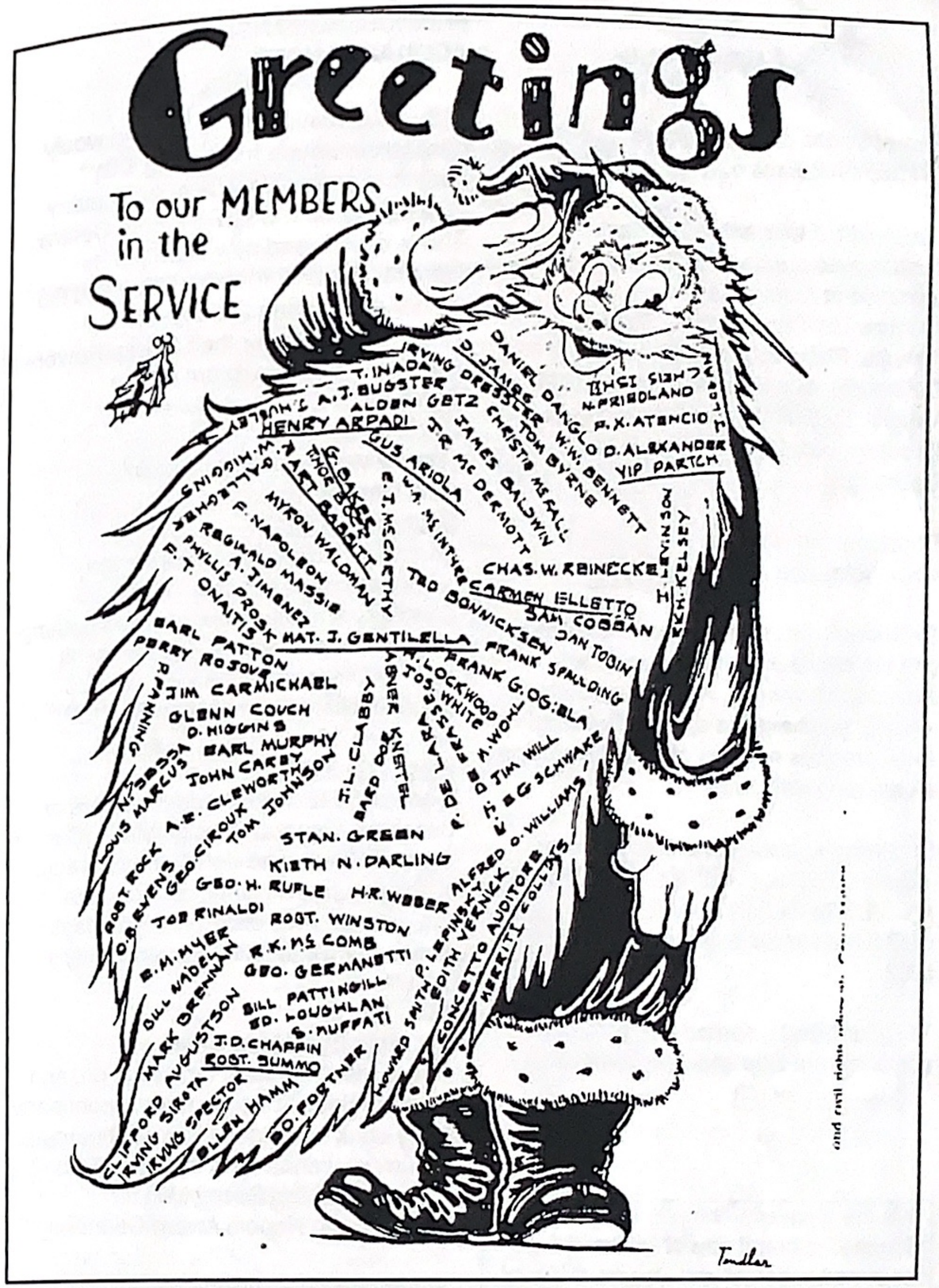
ANNOUNCEMENT

FANTASTIKA!
THE FILMS OF ALEXSANDR PTUSHKO

Jan. 4 - 10 at the Jacob Burns Film Center
364 Manville Rd.
Pleasantville, NY
(a half-minute walk from the Pleasantville MetroNorth station, Harlem Line).
For more information, call Anne Bobroff-Hajal @ (914) 761-8353.

THE STONE FLOWER - Jan. 4 - 6, 10
VIY - Jan. 4 -5, 8
SADKO - Jan. 5 - 6
THE NEW GULLIVER - Jan. 6 - 7

In 1933, Aleksandr Ptushko directed the world's first full-length animated feature, THE NEW GULLIVER, four years before Disney's SNOW WHITE. It was released to enormous acclaim. Ptushko (1900-73), director and visual effects pioneer, often referred to as "the Russian Spielberg", created a unique fantasy world filled with sorcerers, demons and magical stone gardens. Previously available to the American public only in truncated versions, the four Ptushko films being shown are now in brand-new, fully-restored 35 mm prints.



A Long Ago Wartime Holiday

In 1944, months before the end of WWII, Screen Cartoonists Local 841, the east coast animation union, featured this Dave Tendlar illustration in it's monthly newsletter. Many of the names included in Santa's beard were of New York animators and artists who had worked on both coasts and were then currently stationed at the Army Pictorial Center (now the Kaufmann Astoria Studios) in Queens.

(From storyboard artist Dan Danglo's collection. Thanks Dan.) -H. Beckerman

ANNOUNCEMENT

New episodes of Chuck Jones' **TIMBERWOLF** roll out every Monday.

The series, a fully animated Flash cartoon, was created by Chuck Jones, animated at Atomic Cartoons and Produced by Chuck Jones, Stephen Fossatti, Philip Vaughn and Jeff DeGrandis, was developed by Fossatti, Vaughn, DeGrandis and Steven Dovas. Directors were Dovas, Fossatti, and DeGrandis.

Check out the works at www.thomastimberwolf.com

Each week, the pilot, the current episode and the previous week's episode are available for viewing. As each episode is oading, you have the option of whiling away precious minutes of your life playing an amusing little game.

Upcoming episodes directed by Dovas nclude LIGHTS, CAMERA, TRACTION!, A TIMBERWOLF IN SHEEP'S CLOTHING and the amusingly titled BITE ME?

Tell your friends, spread the word and check out our little show for yourself.

We are pleased to herald the arrival of "**Drunky**," a brand new short film by acclaimed animator and School of Visual Arts alum, Aaron Augenblick.

Terrifying, humorous and classically styled, "Drunky" gives you a peek into the creepy world of sex, booze and fantasy. Not for the timid, be sure to check out this awdry tale on Channel 1 or click below or an express preview:
http://www.level13.net/shorts/watch.epl?level=2&short=258&archive=yes

FRIENDS! ROMANS! ACQUAINTANCES!

Just a little reminder that the 2nd wooly season of **"Sheep In The Big City"** commences this December on Sunday evenings at 5pm EST/PST, 4pm Central. That's right, brand new attempts by General Specific, Private Public and his co-horts to capture that one elusive Sheep they need for their Sheep Powered Ray Gun. Plus the return of The Sombrero Brothers and Victor Spokesman!

Here's what you've got comin'.

Sun, Dec 09:
Baah-dern Times
An archival silent film featuring the grandparents of our cast. Keaton, Chaplain, and that other guy had nothing on Sheep's grand-dad! Plus a sneak peak at Oxymoron's new show; "Top Secret Military Organization BABIES!"

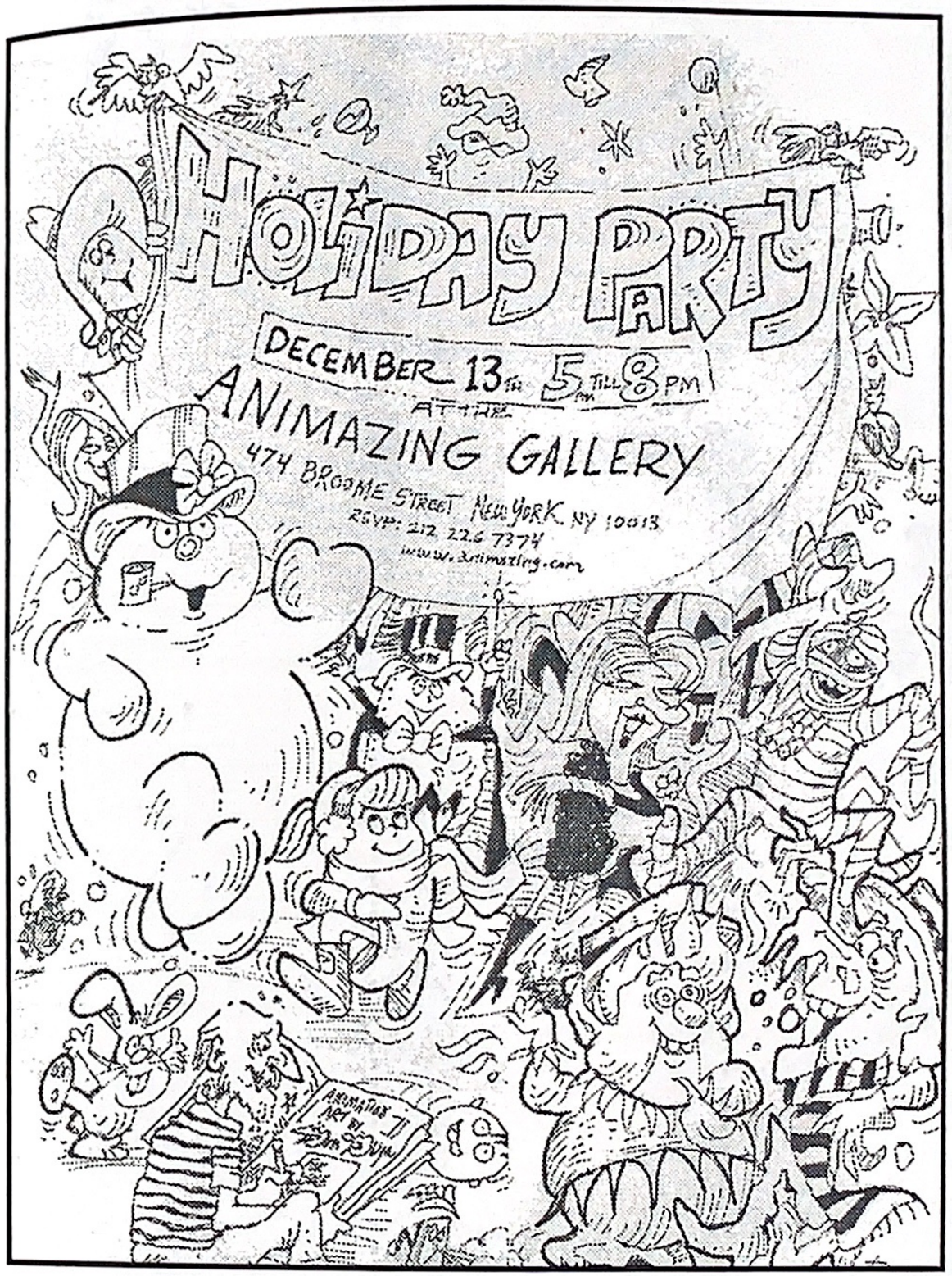
Sun, Dec 16:
Flock, Up In The Sky
General Specific gets super-powers and becomes 'General Specific Man'! Can he capture Sheep and defeat the notorious X-Agent? No, he can't. Oops, gave away the ending! Plus discover the fantastic abilities of Completely Powerful Guy's utility belt!

Sun, Dec 23:
My, How Ewe Have Changed
Sheep visits the farm for a reunion, and General Specific's men have a pool party. They drink lemonade. They eat burgers. You won't wanna miss this one! Plus "The Annual Top Secret Military Organization Honors Award Ceremony!"

Future episodes include Sheep becoming a Disco King, General Specific running for mayor against a ham sandwich, and a touching reunion between Private Public and his dad, General Public.

Phew! That's a plethora of comedy! So, if I call you Sunday nights at 5, I know you'll be there, right?

EVENTS



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